

Kompositionen für Orgel

von

Ludwig Bonvin.



Op. 8. **Drei Tondichtungen (Three Tonepoems):**

Christnachtstraum—Christmasnight Dream. Momento patetico.
Verlangen—Desire.

M. 2.—.

Op. 12b Nr. 1. **In gehobener Stimmung—Elevation.** M. 1.20.

Op. 77 a. **Andante cantabile.** M. 1.20.



Eigentum des Verlegers für alle Länder. — Aufführungsrecht vorbehalten.

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Drei Tondichtungen für Orgel.

Three Tonepoems for Organ.

Aufführungsrecht
vorbehalten.

Zweite verbesserte und erweiterte Auflage.*)

I. Christnachtstraum.**)

Christmasnight Dream.

Man. III } Swell : Vox celestis.
Man. I } Great: Gross flute (Ch. and Sw. to Gt.) (II u. III zu I.)
Man. II } Choir : Melodia, Dulciana, (Sw. to Ch.) (III zu II.)
Pedal: Bourdon 16' (Sw. to Ped.) (III gekopp. zu Ped.)

Ludwig Bonvin, Op. 8. N^o 1.

Largo, dolcissimo e ben legato.

Sw. (III)

Manual. *pp* Ch. (II)

Pedal.

accel. poco a poco Ch. (II)

cresc. al

Andante con moto. (Allegretto)

Sw. to Ch. off (ohne Kopp. III zu II) Sw. (III)

p Weihnachtslied: „Zu Bethlehem geboren.“
Sw. (III) Vox humana and flute 4'

fl. 4' off (ohne fl. 4')

rinf

p

*) Mit Genehmigung der Originalverleger Jos. Fischer & Bro., New York.

**) „Christnachtstraum“ erschien auch in Bearbeitung für Streichorchester als Op. 10 bei E. W. Fritzsch, jetzt C. F. W. Siegel, Leipzig.
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foundation 8' (Grundst. 8')

Ch.(II) *mf*

Ch.(II) Diap. off (ohne Diap.) add

p rit.

Sw.(III) *pp*

Ch.to Ped. only (nur II zu Ped.)

fl. 4' (noch fl. 4')

a tempo

add 8', no Diap. (noch 8', kein Diap.)

Ch.(II)

Sw. to Ch.(III zu II)

Sw.(III)

without *pp*

(ohne) Vox humana and fl. 4'

f

Sw.(III)

Ch.(II)

p

pp

Largo.

pp add string Sw.(III) (noch streich. St.)

Sw.(III)

Ch.(II)

mf

poco accel.

poco rit.

pp

Ch.(II)

string e cresc. rit.

f

Con moto. (*Allegro moderato*.)

Gt.(I)

p

Ch.(II)

Gt.(I)

add Sw. to Gt.
(noch III zu I)

f

p

mf

Ch.(II)

Gt.(I)

meno mosso

f

Sw.(III)

p

Sw.(III)

addl Gamba
(noch Gamba)

Gt.(I)

molto cresc.

Sw.(III)

morendo

ff

dim.

p

pp

poco rit.

più rit.

Ch.(II)

II. Momento patetico.

III. { Swell : Cello, Stop. Diapason*) Oboe.
 I. { Great: Found**) 8' (Sw. and Ch. to Gt.) (III u. II zu I.)
 II. { Choir: Principal and Melodia.
 Pedal: Bourdon 16' (Sw. to Ped.) (III zu Ped.)

Ludwig Bonvin, Op. 8. N^o 2.

Allegro.

The musical score is written for a piano and guitar. It begins with a tempo marking of 'Allegro.' and a key signature of one sharp (F#). The time signature is 3/4. The score is divided into three systems. The first system shows a piano introduction with a forte (ff) dynamic. The second system continues the piano part with a mezzo-forte (ff) dynamic. The third system features a guitar (Gt.) part and a piano (p) part, with an 'acceler. e cresc.' marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

*) Stopped Diapason = Gedackt.
 **) Foundation-stop = Grundstimme.

poco a poco meno mosso

cresc.

Ch. to Ped. only (nur II zu Ped.)

f

rit. e dim.

più rit.

Sw.

Larghetto.*)

Sw. (III) add (noch) Cornopean and Tremolo.

p

Ch. (II)

cresc.

f

*) Dieses Larghetto ist in der 3^{ten} Nummer der „Drei Tonbilder f. gr. Orchester“ Op. 12 verwertet worden.
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Sw. to Gt. off
(ohne Kopp. III zul)

p

3

Un poco più mosso.

Gt. (I) *p* without (ohne) Diap.

Sw. (III) *cresc. poco a poco*

mf

f string. e cresc.

Gt.

without (ohne) Oboe and Cornopean

ff

rall.

Sw. (III)

pp

ff a tempo 3

mf 3 *p* 3 *Sw.*

Ped. uncoupled (ohne Koppel.)

reduce Sw. (abschwellen)

dim. e rit. 3 3 *pp*

III. Verlangen.*)

Desire.

- III. { Swell : Vox celestis and Tremolo.
I. { Great: Clarabella and Viol. (Sw. and Ch. to Gt.) (III u. II zu I.)
II. { Choir : Principal and Melodia (Sw. to Ch.) (III zu II.)
Pedal: Bourdon 16' (Ch. to Ped.) (II zu Ped.)

Ludwig Bonvin, Op. 8. No 3.

Andante sostenuto.

add (noch) fl. 8' and 4'

Sw. (III) *pp* *cresc.* Gt.

mf *p*

fl. 4' off (weg) fl. 8' off (weg)

Ch. (II) *pp* *mf* *p* *pp* Gt. (I)

*) Für Orchester bearbeitet in „Drei Tonbilder“ Op. 12. No 2. (Breitkopf & Härtel.)
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First system of the musical score. It features a grand staff with a treble and bass clef. The treble staff contains a guitar part labeled "Gt.(I)" starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The bass staff has a lower register line. A third staff below the grand staff contains a single bass note.

Second system of the musical score. The guitar part continues with a "molto cresc." marking and reaches a fortissimo (*ff*) dynamic. A "l.H." (left hand) marking appears in the treble staff. The bass staff continues with a single bass line.

Third system of the musical score. It introduces a second guitar part labeled "Gt.(I)" and a chamber horn part labeled "Ch.(II)". The guitar part has a piano (*p*) dynamic and a marking "cresc. e string. poco a poco". The chamber horn part has a fortissimo (*ff*) dynamic and a "molto cresc." marking. The tempo marking "a tempo" is present. The bass staff continues with a single bass line.

Fourth system of the musical score. It introduces a third guitar part labeled "Sw.(III)" and a chamber horn part labeled "Ch.(II)". The guitar part has a piano (*p*) dynamic and a "dim." (diminuendo) marking. The chamber horn part has a fortissimo (*ff*) dynamic and a "molto cresc." marking. The bass staff continues with a single bass line.

add (noch) Cello and fl. 4^a

p

Più mosso.

Gt.(I) *mf* *p* *mf cresc. molto* *ff*

Sw.(III)

p rit. Sw.(III)

Tempo I.

add soft 8' (noch sanft. 8')

pp (nur:) Vox celestis only.

cresc.

Ch.(II)

add (noch) Clarinet.

mf

p

p Clarinet, off (ohne Clar.)

(nur:) Vox celestis only.

pp

mf

p

pp

Gt.(I)

p

cresc.

mf

First system of musical notation. The upper staves (treble and bass clef) contain complex harmonic textures with many accidentals. The lower staff (bass clef) has a simpler line. Dynamics include *molto cresc.* and *ff*. A marking *l.H.* is present in the upper right.

Second system of musical notation. The upper staves show a melodic line with a *p* dynamic, and a *pp* dynamic appears later. The lower staff continues the harmonic support. Markings include *Ch.(II)* and *(ohne:) Principal off.*

Third system of musical notation. The upper staves include a *Gt.(I)* part and a *string. poco a poco* section. Dynamics range from *p* to *ff*, with *cresc.* and *molto cresc.* markings. The lower staff provides a steady bass line.

Fourth system of musical notation. The upper staves feature a *dimin.* marking and a *Sw. (III)* section. The lower staff has a *dim. e rit.* marking. The system concludes with a *pp* dynamic. Markings include *Ch.(II)* and *Sw. to Ch. off (ohne Kopp. III zu II) Sw.(III)*.